Duke's
AUCTIONEERS SINCE 1823
The Autumn Auction
Thursday, 29th September

Duke's joins the nation in mourning the death of Her Majesty Queen Elizabeth II.

Our sadness at this time is shared by people accross the globe, as we remember with affection and gratitude the lifetime of service given by our longest reigning monarch

Duke's
AUCTIONEERS SINCE 1823

Welcome to the Dorchester Fine Art Salerooms, which are centrally located in the county town, close to the main Dorchester South railway station. Trains run hourly to London Waterloo (approximately 2 hours 30 minutes) and there are airports at Bournemouth and Exeter.
The Saleroom has ample parking.
If you require further information please refer to the buyer's guide on page 3, visit our website, or contact Stephanie Smith.

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Illustrations:	If you would like a more detailed image of an illustrated lot, or an image of an item which is not illustrated, we will be delighted to send them by email. Requests must be received 24 hours before the auction.
Telephone bidding:	If you wish to bid on a major lot over the telephone we will do all we can to assist you, but lines should be booked at least 48 hours before the auction.
Estimates:	Estimates are prepared well in advance of the auction and are subject to revision. Our specialists are always pleased to discuss individual lots with intending purchasers.
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Duke's
AUCTIONEERS SINCE 1823

The Autumn Auction

Thursday 29th September 2022 at 10.30am

Meet the Specialists

At Duke's we are dedicated to making buying and selling at auction as simple and enjoyable as possible. Our team of specialists are on hand to offer expert advice across the auction spectrum. Whether you require more information about the current condition of a lot, or you have something similar you would like to sell, please contact a member of our team who will be delighted to assist.

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SOFAA www.sofaa.org
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RICS

Dorchester Literary Festival 2022

Saturday 15th - Saturday 22nd October

Literary Passions and Country Pleasures

Monty Halls
Saturday 15th October

Jenny Tough
Saturday 15th October

Simon Jenkins
Saturday 15th October

Ray Mears
Saturday 15th October

Minette Walters
Monday 17th October

Elizabeth Lowry
Monday 17th October

Judith Mackrell
Monday 17th October

Giles Milton
Monday 17th October

Natasha Solomons
Tuesday 18th October

James Hamilton
Tuesday 18th October

Rebecca Lee
Tuesday 18th October

Sophie Hannah
Tuesday 18th October

Tim Birkhead
Wednesday 19th October

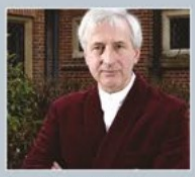
Norman Scott
Wednesday 19th October

Justine Picardie
Wednesday 19th October

Ronnie Archer-Morgan
Wednesday 19th October

Damien Lewis
Wednesday 19th October

Helen Rappaport
Thursday 20th October



Hugo Vickers
Thursday 20th October

Dave Goulson
Thursday 20th October

Sir Rodric Braithwaite
Thursday 20th October

Graeme Hall
Thursday 20th October

Keith Brymer Jones
Friday 21st October

John Sweeny
Friday 21st October

Kat Farmer
Friday 21st October

Oliver Bullough
Friday 21st October

Max Hastings
Friday 21st October

Robert Harris
Friday 21st October

Jackie Malton
Saturday 22nd October

Katherine MacInnes
Saturday 22nd October

Ed Patrick
Saturday 22nd October

Robert Hardman
Saturday 22nd October

Ben Macintyre
Saturday 22nd October

HALL&WOODHOUSE 1777

PORTER DODSON
SOLICITORS & ADVISORS

Tickets and information from www.dorchesterliteraryfestival.com and from Waterstones, Dorchester

Duke's
AUCTIONEERS SINCE 1823

ICONS OF MOTORING
A LAND ROVER AUCTION

6th October 2022
at The Tank Museum, Bovington

A 1994 LAND ROVER DEFENDER 90
COUNTY SHORT WHEEL BASE TDI
ESTIMATE: £15,000 - £20,000

Julian Smith
julian.smith@dukes-auctions.com

Duke's
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VIEWING

Saturday, 24th September 9.30am-12noon

Monday, 26th September 9.30am-5pm

Tuesday, 27th September 9.30am-5pm

Wednesday, 28th September 9.30am-5pm

And on the morning of the auction day

Catalogues
£20 (by post)

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Duke's
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ART & DESIGN POST 1880

30TH SEPTEMBER 2022

JACOB EPSTEIN (1880-1959)

Second Portrait of Kathleen
gouache on paper,
bronze with a green patina,
51cm high,

ESTIMATE: £6,000 - £10,000

John Holmes
john.holmes@dukes-auctions.com

Duke's
AUCTIONEERS SINCE 1823

THE AUTUMN AUCTION

Thursday 29th September 2022 at 10.30am

Lots 1 – 33	Pictures
Lots 34 – 55	Works of Art
Lots 56 – 89	Furniture

Photography by
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www.jonathangooding.co.uk

the-saleroom.com

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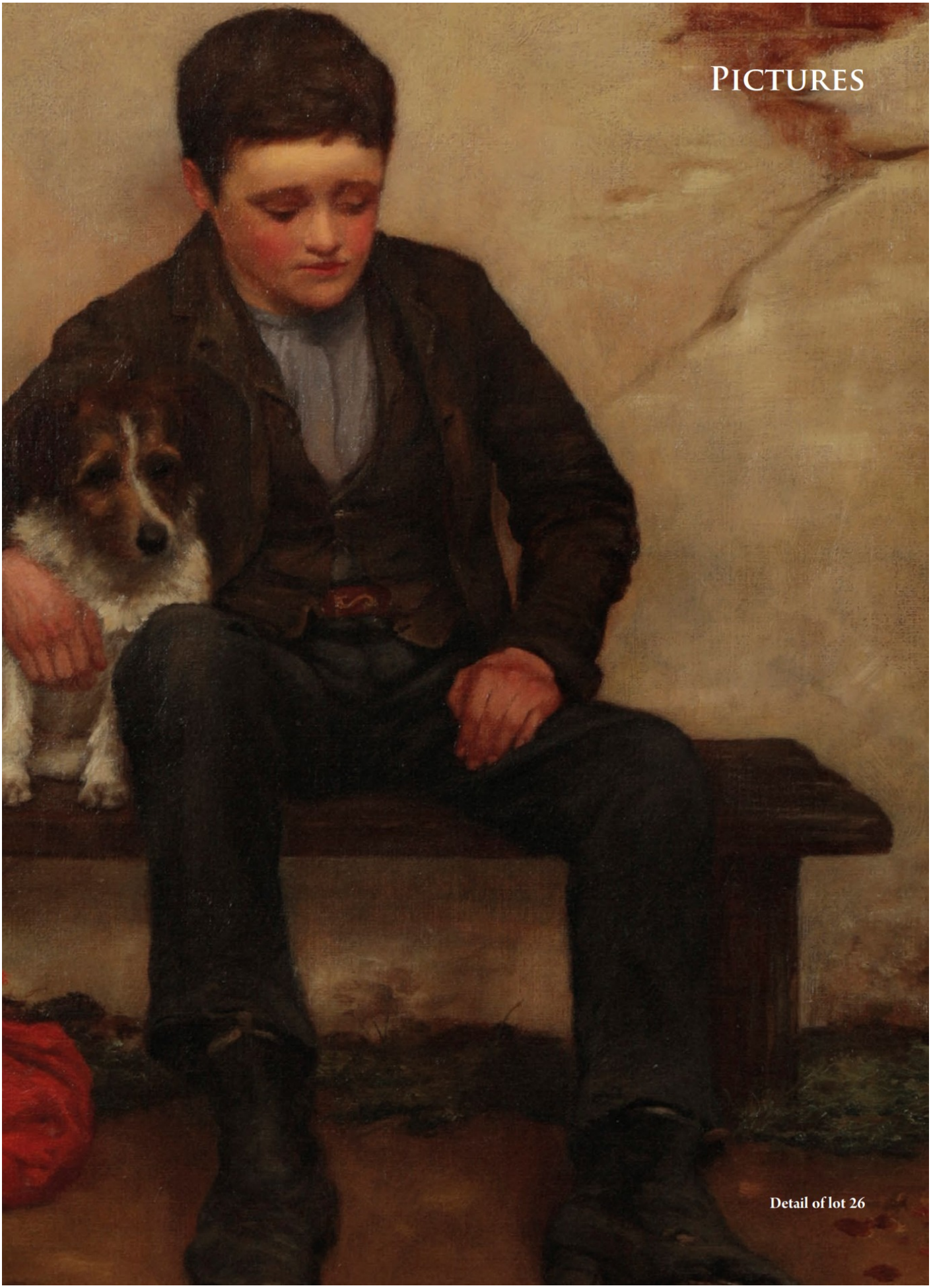
Pictures



Detail of lot 26

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

1
RICHARD COSWAY R.A. (1742-1821)
A bust-length portrait of a Lady
believed to be Mary Digby, 1st Countess Digby,
pastel,
51cm x 40cm (oval)

£1,500 - £2,500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

2
AUGUSTA INNES WITHERS (1792-1877)

Partridges and chicks in a landscape
signed and dated 1862,
watercolour,
42cm x 57cm

sold together with a letter from the Honourable Mrs Roberts, Curator of the Print Room, Royal Library, Windsor Castle, dated 25th June 1991, confirming that four watercolours by Augusta Innes Withers are contained within the Royal Collection (thought to be at Osborne House), two in particular (#21764 and #21765) being similar to the example currently being offered for sale here at Duke's.

£600 - £800

3
HONORE DAUMIER (1808-1879)
Caricature of a man drinking
monogrammed lower right,
ink and wash with white highlights,
on paper,
13.5cm x 14cm

£1,500 - £2,500

4
WILLIAM SIMPSON (1823-1899)

'Sentinel of the Zouaves, before Sevastopol'
a soldier standing guard at a French battery with snow-covered cannons and Zouaves carrying bundles of wood to a camp in the background,
signed and dated 1855 lower right,
watercolour over pencil,
23cm x 33.5cm

This work is the original study for the lithograph reproduced in Simpson's important work on the Crimean War 'The Seat of War in the East' (2 volumes, Colnaghi, 1855–6).

Provenance: P & D Colnaghi
The Maas Gallery
Private Collection

£1,000 - £2,000

During the Crimean War, William Simpson became a pioneer war artist. Commissioned by the printsellers P & D Colnaghi, he recorded the naval battles in the Baltic Sea and then went on to Balaklava in November 1854 to make accurate sketches on the spot. The drawings which he made during that terrible winter were submitted to Lord Raglan, sent home to England, and shown to Queen Victoria by the Minister of War, the Duke of Newcastle. After the fall of Sevastopol he was attached to the Duke's party of exploration in Circassia.

On his return to England, Simpson, complete with a brown beard long enough to button into his waistcoat, had an audience with the Queen, during which he showed her his sketches and was much impressed by her grasp of every detail of the war. Eighty of his Crimean drawings, including the lot offered here, were lithographed in 'The Seat of War in the East' which was dedicated with permission to Queen Victoria, whose patronage he enjoyed for the rest of his life.

When the original watercolours were exhibited at Colnaghi's gallery, Lord Elcho and other MPs called for them to be bought by the nation as an historic record of the war. On the advice of Sir Charles Eastlake, this proposal was rejected and the watercolours were sold off separately.

5
WILLIAM SIMPSON (1823-1899)

'Pilgrims at Gangootree, 1862'
signed and dated lower right,
titled lower left,
watercolour over pencil,
25cm x 34cm

This work is the original study for the lithograph reproduced in Simpson's important work on post-mutiny India 'India: Ancient and Modern" (Day & Son, 1867).

Provenance: Day & Son
The Maas Gallery
Private Collection

£3,000 - £5,000

Famed for his pictures of the Crimean war theatre, Simpson was commissioned to illustrate a work on India that was to rival David Roberts's "Holy Land". He arrived in Calcutta in 1859 and joined the party of the Governor-General, Lord Canning, on a tour of the area where the mutiny had taken place. Over three years he visited much of the subcontinent, including the Himalayas, Kashmir, Ceylon, Tibet and its Buddhist temples, and upon his return submitted 250 watercolours to his publishers. However, in the wake of the Panic of 1866, the wealthy English patrons and subscribers on whom Day & Son had banked shrunk away from so costly an undertaking, and the publisher - already under pressure since cheaper wood engravings had turned chromolithographs into a luxury - issued a series of merely 50 chromolithographed plates. Simpson's original watercolours, much to the artist's chagrin, were ultimately sold off as bankrupt stock. The work remains a magnificent achievement, presenting a detailed and wide-ranging representation of India immediately after the Sepoy Rebellion.

The Gangotri is the source of the River Ganges, sacred to Hindus who make pilgrimages to the icy waters that spring from the mouth of the Gangotri glacier in the high passes of the Himalayas. The actual source is a few kilometres from the town of Gangotri. According to popular Hindu legend, Goddess Ganga descended here when Lord Shiva released the mighty river from the locks of his hair.

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

6
GEORG LUDWIG MEYN (1859-1920)

'Eileen and Enid K.'
a study of two sisters,
signed lower right
titled to exhibition label (verso),
pastel on brown paper 54cm x 61cm

Exhibited: Grosse Berliner Kunst-austellung, Berlin, 1895

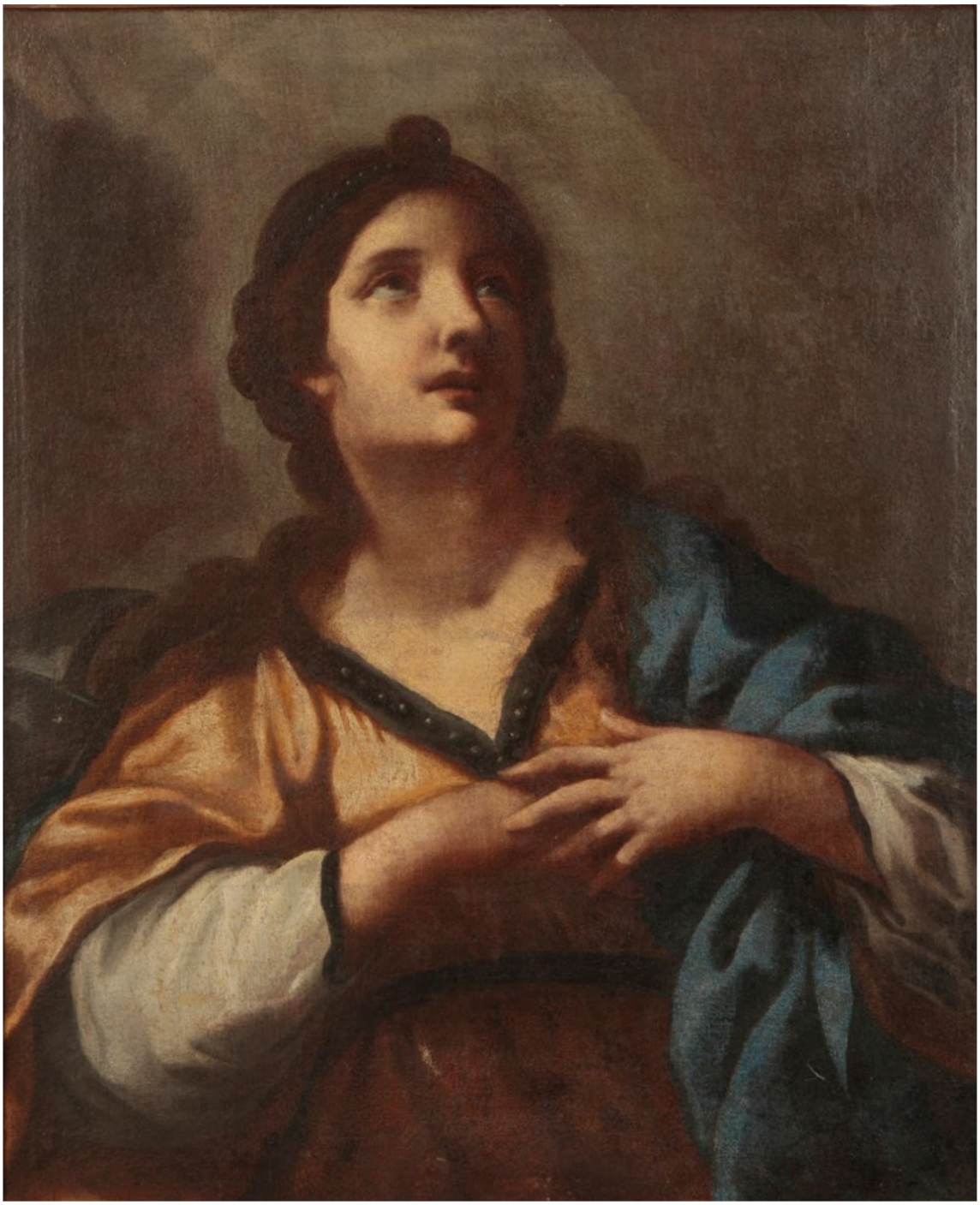
£200 - £400

7
ASCRIBED TO PHILIPS WOUWERMAN
(1619-1668)
A farrier and other figures outside a fortified town
oil on cradled panel,
45cm x 55cm

Provenance: Property of a European collector

£1,000 - £2,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%



8
MANNER OF CARLO DOLCI (1616-1686)
The Penitent Magdalene
depicted half-length, clutching her hands to her breast and gazing to the heavens,
oil on canvas,
70cm x 57cm

£500 - £1,000

9
ITALIAN SCHOOL, 17TH CENTURY
The Penitent Magdalene
a mournful Mary Magdalene with her hands clasped in prayer,
a crucifix beside her, the Virgin consoling her,
oil on canvas,
57cm x 68cm

£500 - £1,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

10
CONTINENTAL SCHOOL, 18TH CENTURY
A portrait of a young girl with blue feathers in her hair,
three-quarter length,
oil on canvas,
79cm x 63.5cm

Provenance: Property of a European collector

£500 - £1,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

11
JOHANN ZOFFANY (1733-1810)

Edward Townsend Singing 'The Beggar'
Painted in 1796,
oil on mahogany panel,
76.2 x 63.5 cm; 30 x 25 inches,
in its original eighteenth-century carved frame

Provenance: Johann Zoffany;
Zoffany sale, Robins, 9th May 1811, lot.89;
Henry Harris;
Harris sale, Robins, 12th July 1819, lot.6;
Thomas Wilkinson (1762-1837);
Jane Anne Brymer (1804-1870), daughter of the above;
William Ernest Brymer (1840-1909) of Ilsington House;
Wilfred John Brymer (1883-1957); son of the above
Constance Mary Brymer (1885-1963), sister of the above;
John Hanway Parr Brymer (1913-2005); nephew of the above;
Maureen Brymer (1924-2021) by inheritance

Exhibited: London, Royal Academy, 1796, no.85
('Mr Townsend as the beggar in the pantomime of Merry Sherwood');
London, Royal Academy, Exhibition of Works by the Old Masters, 1893, no.44
('An Actor')

Literature: Victoria Manners and George Charles Williamson, ***Johan Zoffany RA: His Life and Works 1735-1810,*** London, 1920, p.276;
Mary Webster, ***Johan Zoffany,*** New Haven and London, 2011, p.585
Martin Postle, ***Johan Zoffany RA: Society Observed***, exh. cat., New Haven
(Yale Center for British Art), pp.44-45, reproduced

£80,000 - £150,000

27

Johann Zoffany (1733-1810)

This little-known theatrical portrait is one of the finest works by Johann Zoffany from the end of his career. Depicting the comic actor Edward Townsend singing 'The Beggar', a song by the playwright John O'Keeffe written and set to music by William Reeve for Merry Sherwood, or Harlequin Forester by William Pearce, an entertainment on the theme of Robin Hood. Zoffany captures Townsend with his mouth open wide in the midst of the song. This unusually animated portrait is rendered with Zoffany's characteristic attention to the minute details of costume and physiognomy. Zoffany was a pioneer of theatrical portraiture, where individual actors are portrayed in the roles for which they were most celebrated, it is a genre which was uniquely developed in Britain in the eighteenth century. Here the comic singer Edward Townsend is shown on stage singing in the midst of William Pearce's popular pantomime Merry Sherwood. But rather than merely being an illustration of the entertainment, Zoffany paints a portrait of Townsend en role, exploiting a complex layer of relationships between audience and actor, viewer and painting. Zoffany's theatrical portraits are regarded as some of his most innovative and beguiling works and only a handful remain in private collections, of which this is one of the finest. Preserved in outstanding condition and painted on a mahogany panel, this portrait has not been on the open market since the early nineteenth century and has not been exhibited in public since 1893.

By 1796 Johann Zoffany was at the height of his powers as a portrait painter, particularly paintings of complex conversation groups and interiors scenes, rich with domestic and decorative details. Recently returned from a period spent in India, where he had completed a series of remarkable images of European and Indian sitters, including Colonel Maudaunt's Cock Match now in the Tate, London. Zoffany re-established himself as one of London's leading portrait painters. Zoffany had found success in London in the 1760s producing a series of remarkable and hugely popular portraits of famous actors. Zoffany worked particularly closely with David Garrick, commemorating his most celebrated theatrical roles in a series of largely comic portraits.

The comic singer Edward Townsend sang The Beggar at the first performance of Pearce's popular pantomime Merry Sherwood at Covent Garden on 21 December 1795. Townsend made the song popular and it became a favourite peace in his repertoire: he sang it at his benefit on 20 May 1796, and was still rendering it at Covent Garden in June 1800. The entertainment, and Townsend's performance, were an immediate sensation. The success of the pantomime may well have prompted Zoffany to paint Townsend and to submit the painting for the annual exhibition at the Royal Academy in 1796, where the painting is described in the exhibition catalogue as: *'Mr Townsend in the Beggar, full of expression and character, and a striking resemblance.'*

John O'Keefe (1747-1833) by Lawranson

Jacob Wilkinson MP (c.1719-1799) by Zoffany

The painting was hugely admired by contemporaries at the annual exhibition. The critic Anthony Pasquin noted: *'Mr Townsend, the Comedian in the Character of a Beggar. Zoffani. This portrait is eminently characteristic, with a strict adherence to the minutiae of the stage dress. The countenance partakes of all the muscular whim of the original contour and expression of this supplicating visage.'*

Robin Simon has noted that in his theatrical portraits, such as this, Zoffany's: *'nuanced approach enabled him to create a distinctive effect: that of depicting the actors both in and out of character at the same time. This duality lies at the heart of his achievement; but it also reflects the contemporary practice of a number of leading comic actors who, in a tradition that survives in the British pantomime, would interact, sometimes even verbally, with the audience during performance.'* There is a sense that in the present portrait Zoffany has caught Townsend totally absorbed in his performance. It is this duality which made Zoffany's theatrical portraits so publicly successful.

The present painting has not been publicly exhibited since 1893, when it was lent to the Royal Academy's annual exhibition of old master paintings, as a consequence it has remained largely unknown to scholars. Mary Webster, in her authoritative 2011 monograph on Zoffany, assumed the painting was missing.

The present portrait remained in Zoffany's collection and was included in his posthumous auction in 1811. It was acquired in 1820 by Thomas Wilkinson the son of Jacob Wilkinson who was one of Zoffany's most important supporters. A Director of the East India Company, Wilkinson acquired The Watercress Girl by Zoffany in 1780 and its pendant, The Flower Girl. Zoffany also painted his portrait in 1782 (The Chequers Trust) and Wilkinson, in turn, was one of those who supported Zoffany's petition to travel to India. The painting passed to Thomas Wilkinson's daughter Jane Anne, who married the Reverend William Thomas Parr Brymer, the painting has remained by descent in the Brymer family ever since.

12
H.B. SCHOLL (18TH CENTURY)
A hound and dead game in a woodland landscape
the canine portrayed seated proudly beside the quarry of the day,
a pheasant strung up in a tree, a hare and partridges on the ground below,
signed "H.B. Scholl pinx 1763" lower right,
oil on canvas,
118cm x 92cm

£1,000 - £2,000

13
JAMES WARD (1769-1859)
A study of a fox
the animal depicted running along the top of a fence,
oil on canvas,
20cm x 28cm (oval)

£500 - £1,000

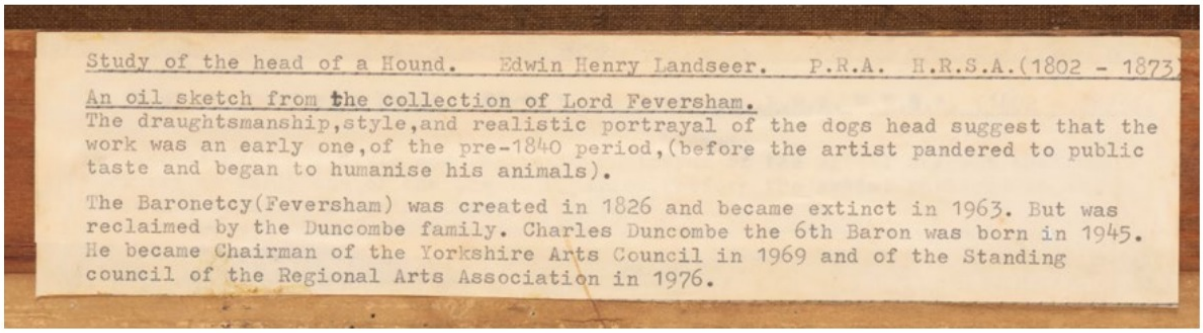
Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

14
SIR EDWIN LANDSEER R.A. H.R.S.A (1802-1873)

A study of a hound's head
oil sketch on canvas,
41cm x 67cm

Provenance: Previously in the collection of Lord Feversham,
sold at Sotheby's 28th August, 1978, lot 599.
Thence by descent to the present owner.

£20,000 - £30,000



Study of the head of a Hound. Edwin Henry Landseer. P.R.A. H.R.S.A.(1802 - 1873)

An oil sketch from the collection of Lord Feversham.
The draughtsmanship,style,and realistic portrayal of the dogs head suggest that the work was an early one,of the pre-1840 period,(before the artist pandered to public taste and began to humanise his animals).

The Baronetcy(Feversham) was created in 1826 and became extinct in 1963. But was reclaimed by the Duncombe family. Charles Duncombe the 6th Baron was born in 1945. He became Chairman of the Yorkshire Arts Council in 1969 and of the Standing council of the Regional Arts Association in 1976.

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

15
ATTRIBUTED TO JOHN PHILLIP (1817-1867)
A portrait of a lady in black dress and veil, her chin resting on her left hand,
oil on canvas,
50cm x 40cm

£300 - £500

16
DUTCH SCHOOL, 19TH CENTURY
Shipping off the coast
with figures on the quay,
monogrammed and dated 1874 lower left,
oil on panel,
24cm x 29cm

£150 - £250

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

17
G. JACKSON (19TH CENTURY)
Figures on a country path beside watering cattle,
signed and dated 1865 lower right, oil on canvas, 32cm x 45cm

£100 - £200

18
LOUWRENS HANEDOES (1822-1905)
Villagers gathering hay
signed and dated 1870 lower right,
oil on canvas,
60cm x 110cm

Provenance: The Collection of Paul Rykens (1888-1965) Brockham Park, Surrey
Property of a European collector

£800 - £1,500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

19
B. LOWSEY (FL. 1885)
A Naive style ship portrait
depicting a sailing barque under full sail,
signed and dated '85 lower right,
oil on canvas,
60cm x 70cm

£300 - £500

20
NAIVE SCHOOL, 19TH CENTURY
'Thunderer'
A study of a prize bull belonging to Thomas Underwood Esq. of Roebuck Hall,
oil on panel,
42cm x 59cm

£300 - £500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

21
ALFRED POLLENTINE (1836-1890)
A pair of Venetian canal scenes
signed,
oils on canvas,
each 23cm x 29cm

£1,000 - £2,000

22
JAMES SALT (1850-1903)
A pair of Venetian canal scenes
signed,
oils on canvas,
each 36cm x 61cm in pierced giltwood frames

£700 - £1,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

23
HEINRICH HANSEN (1841-1890)

'In Christian VII's Banqueting Hall, Amalienborg Palace'
signed with monogram (lower right),
oil on canvas,
60.4 x 80cm

Provenance: Mr and Mrs Peter Beckwith Collection label verso
Anon. Sale, Sotheby's, London, 20 November 1996, lot 19
Private Collection, UK
British and European Art, Bonham's, London, 4th July 2017, lot 118
From the collection of an International Designer

£2,000 - £4,000

24
FREDERICK WILLIAM MEYER (FL. 1869-1922)
'SUMMER MOONLIGHT IN THE ARDENNES'
signed and dated 1879 lower right,
oil on canvas,
45cm x 78cm

Exhibited: A painting entitled 'Summer Moonlight in the Ardennes' by Frederick Meyer was exhibited at the Royal Academy in 1884

Provenance: The Maas Gallery, Clifford Street, London, W1S

£800 - £1,200

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

25
WILLIAM BUSK (ACTIVE 1889–1904)
'The Flower Seller'
signed lower right,
oil on canvas,
90cm x 60cm

£500 - £1,000

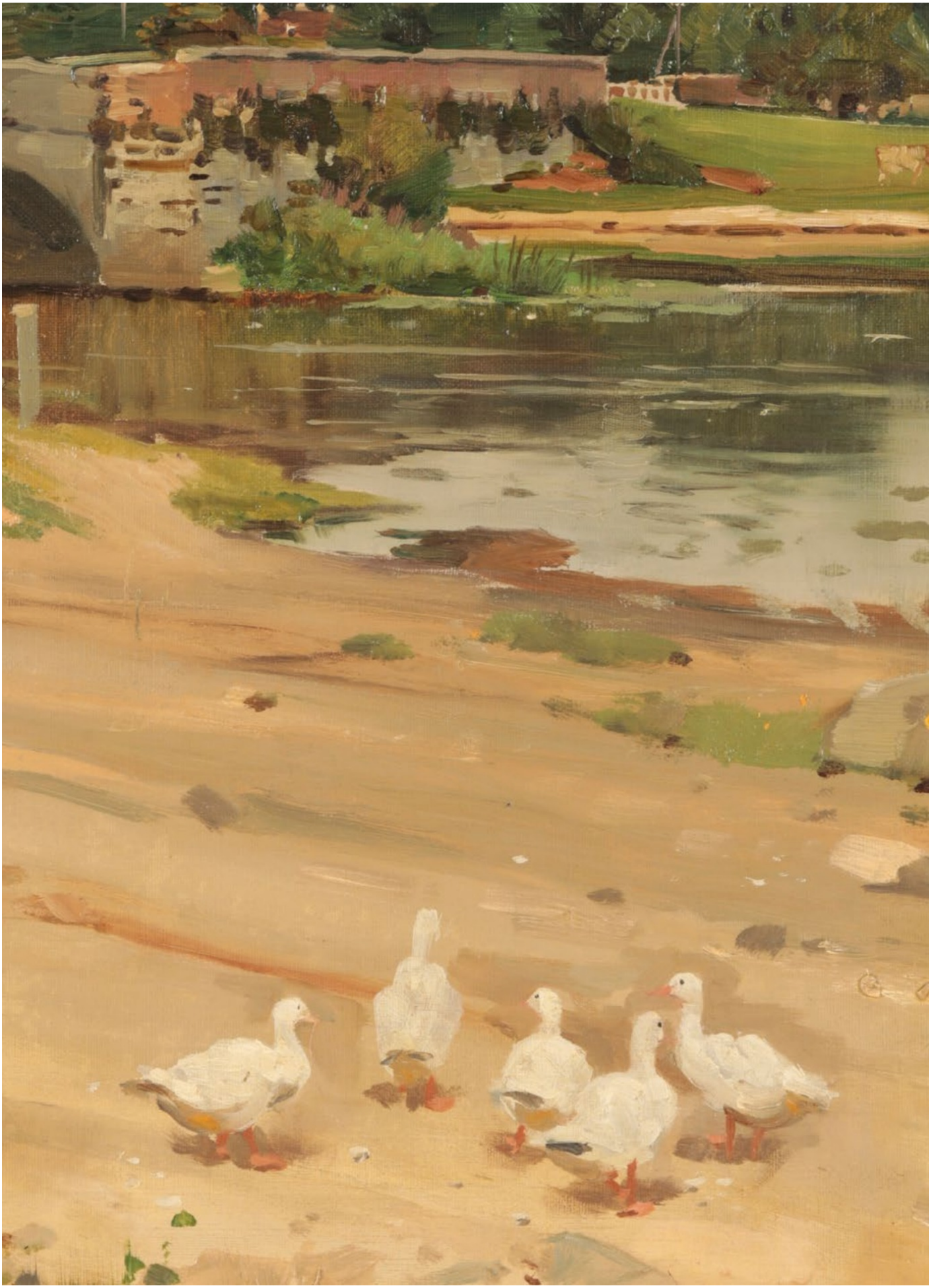
26
C.E. LOVELL (FL. C.1890)
A young boy and his dog
signed and dated 1893 lower left,
oil on canvas,
55cm x 40cm

£300 - £500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

27
FRANK RICHARDS (1863-1935)
'A View Near Christchurch'
ducks beside the River Stour at Iford Bridge,
signed lower right,
oil on canvas,
54cm x 43cm

£500 - £700



Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

28
EDMUND MORISON WIMPERIS (1865-1946)
River landscape
monogrammed lower right,
oil on panel,
15cm x 23cm

£200 - £400

29
ANDREW PARK (FL. 1940S-60S)
Figures on a lane towards the sea
signed lower right,
oil on board,
29cm x 34cm

£100 - £200

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

30
MANNER OF GUIDO RENI (1575-1642)
The Holy Family, with the Infant Saint John
oil on copper,
15cm x 11.5cm (oval)
in a pierced foliate gilt frame,
housed in a velvet lined sealed box frame

Provenance: The late E. M. P. de Lisle, Esq.; Christie's, Derby House, London, 30 October 1942, lot 16 (as 'Reni') – sold for 12 gns (to Behi)
Property of a European collector

£1,000 - £2,000

31
AFTER SIR DAVID WILKIE (1785-1841)
'The Blind Fiddler'
miniature painting on ivory,
5.4cm x 7.2cm
Ivory submission reference 6MNFA5HY

Provenance: Inscription to the back panel "From the Cassiobury Collection", possibly the Collection of the Earl of Essex at Cassiobury House, the contents of which were sold by auction in June 1922.

£500 - £800

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

32
A 19TH CENTURY GILTWOOD AND COMPOSITION PICTURE FRAME

of mid-18th century design, with scrolling acanthus leaf carved corners, surrounding a gadrooned border, with a plaque to the bottom inscribed 'Sir John Minnes, Van Dyck',
132cm high x 111cm wide, the sight measuring 108.5cm high x 106.5cm wide

Note: This frame bears an old label to the reverse inscribed 'Royal Academy W... Name of Artist Van D... Title of Work Admiral...'

£200 - £400

33
A GILTWOOD AND COMPOSITION PICTURE FRAME

ornately carved with c-scrolling surround, with a plaque to the bottom inscribed 'Thomas Gainsborough',
102cm high x 88cm wide, the sight measuring 77cm high x 64cm wide

£100 - £200

Works of Art, Clocks and Furniture

Detail of lot 46

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

34

A GROUP OF THREE BOHEMIAN GLASS VESSELS

including one example engraved to the bowl with biblical scenes, with scripture carved underneath each panel, signed to the bottom of the foot, 13cm high, another example engraved with representations of the four seasons, 11.5cm high, and a vessel engraved to the bowl with depictions of the months of the year, with the corresponding month carved above in English, likely produced for the English market, 12cm high (3)

Provenance: Property of a European collector

£100 - £200

35

A GROUP OF THREE BOHEMIAN GLASS VESSELS

one example with a tapered bowl decorated with a coloured glass armorial, dated '1625', probably 17th century, 16cm high, one with a faceted and half ruby glass bowl on a cut foot, 13cm high, and another engraved with a cockfighting scene to the body, 10cm high (3)

Provenance: Property of a European collector

£100 - £200

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

36
TWO BOHEMIAN WINE GLASSES

18th century, one example engraved to the side with a depiction of the Empress Maria Theresa Habsburg, 13cm high, the other engraved to the bowl with a vignette showing a courting scene, with scripture beneath, 14cm high (2)

Provenance: Property of a European collector

£150 - £250

37
TWO BOHEMIAN GLASSES

18th century, one schwartzlot example with a gilt medallion to the bowl engraved with cupid, on a colour twist stem, 18cm high, the other engraved with birds amongst floral sprays, 21cm high (2)

Provenance: Property of a European collector

£100 - £200

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

38
A GROUP OF THREE BOHEMIAN CUT GLASS BEAKERS

18th century, the largest engraved with an armorial to one side, 18th century, 21cm high, another with floral medallions to the body, 15cm high, and a tapered example with floral sprays, 11.5cm high (3)

Provenance: Property of a European collector

£100 - £200

39
A PAIR OF BOHEMIAN GLASS GOBLETS
each lobed bowl engraved with four vignettes depicting scenes of rural life, 19cm high (2)

Provenance: Property of a European collector

£100 - £200

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

40
A BOHEMIAN GLASS GOBLET

18th century, the tapering faceted bowl engraved with vignettes of hunting scenes within scrolling foliate surround, on a colour twist stem to conformingly engraved foot, 27cm high

Provenance: Property of a European collector

£200 - £400

41
A BOHEMIAN AMBER GLASS GOBLET AND COVER

19th century, the faceted bowl and the cover engraved with deer and stag in woodland landscapes, the foot is engraved with birds in flight, 55cm high, together with a Bohemian ruby glass goblet and cover, engraved with vignettes to the body depicting fauna and a church, 43cm high (2)

Provenance: Property of a European collector

£300 - £500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

42
A BOHEMIAN GLASS GOBLET AND COVER

18th century, the bowl is engraved with a rural scene, with a line of scripture underneath the rim, 40cm high

Provenance: Property of a European collector

£200 - £400

43
A PAIR OF ITALIAN MAIOLICA PLATES

Italian, 19th century, each with a deep rim decorated with putti and masks, one with a figure of Justice holding a sword and scales, the other with Erato, the muse of lyric poetry, holding attributes of a lyric and a book of poetry, each figure flanked by putti bearing tablets with Roman inscriptions, the reverse inscribed in blue 'I.T' ; 37 cm. diameter

£400 - £600

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

44
A NORTH EUROPEAN STEEL AND PARCEL-GILT , WITH SILVER INLAY, KNIFE AND SPOON
the spoon with figural terminal, the knife with a pierced foliate handle. 17th century, the knife 24 cm. long

£300 - £500

45

A CHARLES II SILVER TANKARD

date letter for 1683, mark of Thomas Cory, London (active 1677-1683), the circular hinged cover with armorial, the later decorated body chased with scrolling foliage, around a central cartouche depicting two men seated at a tavern table playing cards, with a woman standing behind the table; the interior with various later inscriptions; 20 cm. high

Provenance: John Kipling, Esq. d. 23 August 1830, bequeathed to the Six Clerks in Chancery; by whom presented to David Drew, Esq. on the retirement of the Six Clerks of the High Court of Chancery, 27 October 1842

£800 - £1,200

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

46

A GERMAN SILVER BOAR'S HEAD STIRRUP CUP

by Neresheimer of Hanau, with import marks for Chester 1905, importer's mark of Berthold Muller, of tapering circular form, engraved with a hunting scene in the seventeenth century manner, the boar's head is supported by two leaf mounted branch supports, 20.5cm high, c.503grams

£1,500 - £2,500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

47

A BAROQUE MARBLE BUST OF FLORA

probably Flemish, late 17th century/early 18th century, the associated head possibly earlier, the head cast looking to the left, her hair tied in a chignon, the right shoulder with drapery, leaving her left breast exposed, the bust is likely to depict Flora, the Goddess of Flowers, 55cm high; 42cm wide

£1,000 - £2,000

48
19TH CENTURY AFTER THE ANTIQUE:
A BROWN PATINATED BRONZE HEAD
OF A HELLENISTIC LADY
25cm high, lacking plinth

£800 - £1,200

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

49

A PAINTED PLASTER DEATH MASK OF OLIVER CROMWELL

the head modelled with eyes open, two drilled holes for suspension, the interior with the inscriptions "Oliver Cromwells Mask" and "John Burns, August 15th 1932 (m)", 25cm long; together with a Cromwellian deed dated 1st September 1655, with Oliver Cromwell's Great Seal of the Commonwealth from 1651 (2)

Provenance: Formerly in the collection of John Burns (1858-1943) the trade unionist and politician.

Burns was first a socialist and subsequently a Liberal Member of Parliament and Minister, he resigned when the Liberal cabinet made a decision for war on 2 August 1914 and played no further role in politics. In 1919 he was left an annuity of £1,000 by steel magnate Andrew Carnegie which left him financially independent and he spent the rest of his life devoted to his interests in books, London history and cricket. As a book collector, he created a very large private library, much of which he left to the University of London.

£500 - £1,000

71

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

50
A BRONZE DEATH MASK OF NAPOLEON FROM THE DR ANTOMMARCHI CAST

with foundry signature on the lower right 'FONDU PAR L RICHARD ET QUESNEL A PARIS' with central pastille mark cast with Napoleon's profile and 'NAPOLEON EMP ET ROI * SOUSCRIPTION DR ANTOMMARCHI 1833'; on the lower left side 'DR F ANTOMMARCHI'; 34 cm. long overall
Richard & Quesnel's first production comprised just twenty bronze death masks of Napoleon, distributed among the former Imperial family and close companions of the late Emperor.

£1,000 - £2,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

51

A PAIR OF SPANISH TAPESTRY WALL HANGINGS

each woven with a central amorial and floral felt applique borders on a yellow ground and fringed, with armorials respectively for Leon and Teruel, each 220cm x 158cm

Provenance: Purchased from Christie's Interiors, 11th September 2019, lot 99, for £8,125. From the collection of an International Designer

£4,000 - £6,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

52

A FRENCH GILT-BRONZE TWELVE SCONCE ELECTROLIER IN REGENCE STYLE

20th Century, with candle fitments, circular sconces, on scrolled arms, approx 70cm diameter x 120cm drop

Provenance: Purchased from Bonham's 'The Contents of a 19th century Baltic Villa Sale' on the 16th of October 2019, Lot 83, for £5062. From the collection of an International Designer

£3,000 - £5,000

53
A WILLIAM IV EGYPTIAN REVIVAL MAHOGANY BRACKET CLOCK

the 19.5cm silvered dial with seconds dial inscribed 'Widenham London', the triple fusee movement striking on eight bells, the back plate also inscribed 'Widenham London', in an architectural mahogany case with brass string inlay and sphinx finial, 58cm high

£800 - £1,500

54
CHARLES GRETTON LONDON; A QUEEN ANNE EIGHT DAY LONGCASE CLOCK

the 30.5cm square brass dial with edge engraving and corner female mask spandrels, the finely matted centre with subsidiary seconds dial and date aperture, the oval cartouche signed 'Cha Gretton LONDON'. The eight-day five pillar movement striking on a bell, in a walnut veneered case with caddy sliding hood, the long rectangular highly figured walnut-veneered door with oval glass lenticle, 222cm high

Note: This example is included in the Charles Gretton catalogue raisonne.

Literature: *'Charles Gretton Clock & Watchmaking Through the Golden Age'* D. Raddage, W. Meinen and L. Radage, reference LC65, page 221.

£4,000 - £8,000

Chas Gretton
LONDON
17

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

55
CHARLES GRETTON LONDON: A GEORGE I MONTH-GOING LONGCASE CLOCK

the 30.5cm brass arched dial with edge engraving, corner spandrels of two cherubs holding a single crown, subsidiary seconds dial and date aperture, the engraved cartouche within the arch inscribed " Cha Gretton LONDON", the month-going five pillar movement, striking on a bell. In a walnut veneered case with a sliding caddy hood, the long rectangular door with glass lenticle, 244cm high

Inside the case is a label of the retailer " G.Horstmann & Sons", who were active in Union Street, Bath, from c. 1904 until 1925.

Note: This clock features in the Charles Gretton catalogue raisonne.

Literature: *'Charles Gretton Clock & Watchmaking Through the Golden Age'* D. Raddage, W. Meinen and L. Radage, reference LC75, page 233. It is recorded that this is one of the last known Gretton longcase clocks.

£7,000 - £10,000

Chas Gretton
LONDON
29

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

56
A WEST AFRICAN CARVED CEREMONIAL STOOL

PROBABLY YORUBA (NIGERIA), 19TH CENTURY
carved overall with semi-circular panels filled with notches
and stick-carved bands, each side with a geometric pattern, one end carved with a warrior holding aloft a sword,
the other end carved with two animals, with a square panel in the seat giving access to the void,
55 cm. high; 66 cm. wide, 28cm deep

Provenance: Maurice Cockin (1882-1961) and by family descent to the present owner.
This piece is recorded in Maurice Cockin's personal catalogue as reference W.784.

£2,000 - £4,000

Maurice Stanley Cockin (1882 - 1961) was Assistant District Commissioner in Southern Nigeria between 1911 and 1914. Within this time he formed an important collection of African works of art, including many varied pieces and previously little-known styles from the tribes of the north of Benin. After being injured in The First World War Mr Cockin didn't return to Nigeria, however he maintained a high level of interest in African affairs. At one point he wrote an article on 'Nigeria's need for a museum', in which he criticised British authorities for their failure in this regard (Journal of the Royal African Society, XXXVII, October 1938, pp.502-3). His collection was expanded greatly when, according to J.B.Donne, his wife was able to purchase the large part of the Sir Cecil Armitage collection. The story goes that after Sir Cecil's death, some items were sold to the British Museum, 'the remainder was sold sight unseen to Mrs Cockin for £100, as a result of a chance encounter with a dealer; the dealer had been on the point of putting all the woodwork on the bonfire in despair at not being able to sell it (Donne, p.91)'. After the death of Maurice in 1961, the collection was inherited by his daughter Celia Barclay, much of it was then acquired by the British Museum in 1978 and 1984 respectively.

J.B.Donne, 'The Celia Barclay collection of African art', The Connoisseur, 180 1972, pp.88-95.
British Museum Quarterly, September 1962, news supplement p.2

The lot offered here (right) number W784 in the Collection of Maurice Cockin

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

57

A NORTH EUROPEAN OAK MARRIAGE BOX

17th century, with a sloping hinged lid carved with scrolling foliage, the central panel with a man and a woman beside a laurel wreath with cypher 'CTH' / Ipse', the side panels with birds among vines, the rear panel with two scenes depicting the Temptation of Eve, and The Annunciation, with traces of blue and red decoration to the interior; restorations; 15 cm. high; 27 cm. wide; 17. cm. deep

£300 - £500

58
A PAIR OF LATE GEORGE III MAHOGANY DINING ROOM PEDESTALS,
late 18th century, with rectangular tops and reeded edges over a single drawer and a panelled door with reeded brass borders and well-figured panels enclosing interiors of drawers and shelves, on a plinth base, 100cm high x 43cm wide (2)

£800 - £1,500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

59
A REGENCY MAHOGANY AND SATINWOOD SOFA TABLE

early 19th century, the rounded rectangular crossbanded twin-flap top above one frieze drawer and one dummy drawer on each side, on twin end-supports joined by a stretcher, with brass caps and castors
71 cm. high; 147 cm. wide; 68 cm. deep:

£500 - £800

60
A GEORGE III MAHOGANY CHEST ON CHEST

third quarter 18th century, of small proportions, the rectangular moulded top above two short and three long drawers, the base with three drawers, on ogee feet, handles replaced, 150 cm. high; 95 cm. wide; 54 cm. deep:

£300 - £500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

61
A WILLIAM AND MARY OAK
CHEST OF DRAWERS
basically 17th century, the rectangular moulded top
above four drawers with geometric mouldings,
handles replaced, minor restorations,
92 cm. high; 98 cm. wide; 57 cm. deep:

£400 - £600

62
A WILLIAM AND MARY OAK CHEST OF DRAWERS

basically 17th century, the rectangular moulded top
above four long drawers with geometric mouldings,
on later bun feet, later handles, restorations and replacements
81cm. high; 90cm. wide; 55cm. deep

£300 - £400

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

63
A PAIR OF LOUIS XV STYLE BEECH FAUTEUILS

20th century, the limed rails, with shaped backs and scroll arms, on reeded cabriole legs, both upholstered in a printed coral fabric, simulating damask, 97cm high ; 70cm wide

£500 - £800

64
A GEORGE I STYLE WALNUT
CHEST OF DRAWERS
20th century, cross and feather-banded overall with a rectangular 'caddy' top over a brushing slide and two short and three long drawers, on bracket feet; 79 cm. high; 73 cm. wide; 42.5 cm. deep

£1,000 - £2,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

65
A NORTH ITALIAN WALNUT COMMODE

late 18th century, with rectangular top, above three long drawers on square tapering later legs; 98 cm. high; 130 cm. wide; 62 cm. deep

£800 - £1,500

66
A DUTCH EAST INDIES HARDWOOD BURGOMASTERS CHAIR

19th century, of typical form with curved pierced back, above a later caned seat, on turned legs joined by a circular and star-form stretcher, 83 cm. high

The tropical hardwood is possibly sabicu.

£500 - £1,000

67

A GEORGE II MAHOGANY WING ARMCHAIR

the rectangular padded back, seat and scrolled arms covered in crimson floral patterned cotton, on cabriole front legs and pad feet, 118cm high x 81cm wide x 74cm wide

£1,000 - £1,500

68
A GEORGE III MAHOGANY DRESSING-CHEST

third quarter 18th century, he rectangular moulded top above a fitted dressing-drawer, with brushes and other accoutrements below a green baize-lined brushing-slide, with three further drawers, the sides with large brass carrying-handles, on later ogee bracket feet,
80 cm. high; 87 cm. wide; 53 cm. deep

Provenance: Purchased from Dorothy Howell, 1966 (according to a note inside)

£500 - £800

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

69
A SET OF EIGHT REGENCY DARK-STAINED BEECH DINING-CHAIRS

first half 19th century, comprising two armchairs and six side chairs, each with a rosewood curved tablet top-rail inlaid with floral marquetry, above a caned seat with padded later seat covered in fawn fabric, on sabre legs
85cm high; 46cm wide

£1,000 - £2,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

70
A NORTH ITALIAN WALNUT, FRUITWOOD AND PARQUETRY COMMODE

second-half of the 18th century, the cross-banded rectangular top, above two drawers, both retaining what appears to be the original brass handles and escutcheons,, terminating on square tapering legs, 103cm wide; 83cm high; 54cm deep

Note: The chest bearing a label to the interior reading *"From Malta, 1882"*

Provenance: Property of a European collector

£1,000 - £2,000

71

A FRENCH ORMOLU MOUNTED, FRUITWOOD AND MARQUETRY BOMBE COMMODE

in the Louis XV taste, early 19th century, the serpentine marble top, above two drawers decorated with floral marquetry, the sides with scrolling floral marquetry, on cabriole legs with scallop-cast sabots,
85cm high; 48cm high; 107cm wide

Provenance: Property of a European collector

£400 - £600

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

72
A REGENCE STYLE GILTWOOD AND ETCHED MARGINAL MIRROR

the rectangular central plate, with a carved giltwood surround and engraved floral trailing, dispersed between giltwood floral motifs, 89cm high; 72cm wide

Provenance: Property of a European collector

£300 - £500

73

A GEORGE I WALNUT CHEST OF DRAWERS

the rectangular quarter veneered top with cross-banding, above two short and three long drawers, with brass swing handles and escutcheons, raised on moulded bracket feet, 100cm wide; 94.5cm high; 54.5cm deep

Provenance: Property of a European collector

£400 - £600

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

74

A PAIR OF GEORGE III MAHOGANY AND MARQUETRY CARD-TABLES

late 18th century, each with D-shaped hinged tops inlaid with a shell at the rear edge, enclosing a green baize-lined playing surface, above a plain frieze, on square tapering legs; 75 cm. high; 84 cm. wide; 41 cm. deep

£1,500 - £2,500

75
A GERMAN NEO-CLASSICAL PAINTED AND PARCEL-GILT CORNER CUPBOARD

late 18th century, of Architectural design, with urn pediment, guilloche ornament, enclosed by two panelled doors, on angular feet, in two sections, 226cm high x 78cm wide x 47cm deep

Provenance: Purchased from Sotheby's 'Of Royal and Noble Descent' auction on the 19th of January 2017, Lot 327, for £3125.
From the collection of an International Designer

£1,500 - £2,500

76
A PAIR OF REGENCY PAINTED SETTEES

decorated with green lines and bellflower swags on a cream ground, upholstered in cream striped cloth on turned and fluted front legs, redecorated, each 93cm high x 60cm wide x 55cm deep

Note: previously sold at The Pedestal, 30th April 2019, lot 131
From the collection of an International Designer

£3,000 - £5,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

77

A FINE GEORGE III CARVED WHITE MARBLE CHIMNEY PIECE

late 18th/early 19th century, the inverted breakfront mantel above ogee and stepped edging mouldings to a fluted frieze, with central lapis lazuli tablet bearing an applied relief carved marble figural panel depicting cavorting amorini in a roundel, within a drape hung from serpent entwined uprights, flanked by jambs with flower heads above recessed panels of trailed bellflowers, on block feet, approximately 187cm wide x 148cm high x 30cm deep

NB. The chimneypiece is in the manner of work by Pietro Bossi, but contains no scagliola.

Provenance: Purchased from Duke's, 8th October 2020, lot 416
From the collection of an International Designer

£3,000 - £5,000

78

A REGENCY MAHOGANY SOFA TABLE

early 19th century, in the manner of John McLean, the rounded rectangular twin-flap top with a central slide enclosing a removable leather-lined games tray with a backgammon board on one side and a chess board on the other, with four mahogany-lined drawers below, on reeded x-frame end-supports with inward facing bronze paw feet, repairs to feet; 73 cm high; 136.5 cm wide, open; 64.5 cm deep

Provenance: Purchased from Duke's Spring Fine Art sale on the 28th of April 2022, Lot 134, for £2,400.

A games table of c.1800 with removable slide and reeded x-frame legs, by John McLean (fl. 1770-1814) at Saltram, Devon (NT 071334) and a writing table at Berrington Hall, Herefordshire (NT 617708).

£2,000 - £4,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

79

A RARE ANGLO-CHINESE EXPORT PADOUK ARMCHAIR

18th Century, of Irish style, with scrolled crest rail, the pierced and interlaced splat carved with bird's heads, drop-in seat, on leaf and rosette carved cabriole front legs with claw and ball feet, 99cm high x 71cm wide x 52cm deep

Note: an identical pair of chairs sold at Woolley & Wallis, 30th June 2022, lot 526, raising the intriguing possibility of a larger set split and scattered across Southern England, with perhaps further examples yet to be found.

As mentioned in the Woolley's catalogue, such chairs were commissioned by European clients and made by cabinet makers in Canton or Macau - part of a long tradition of decorative art and furnishing items made in China to European designs but constructed in a Chinese manner.

The high quality of this chair would indicate a wealthy client, perhaps an East India Company official. The splat design echoes Irish examples noted in The Knight of Glin and James Peill, Irish Furniture, p.213, figs. 38 & 39, whilst for further information on Chinese cabinet making see Carl L. Crossman, The Decorative Arts of the China Trade, pp.220-234.

This particular chair, unlike the pair recently sold, bears two labels worded in ink. The earlier label is worded: "*This chair came from the Palace of the Prince of Arcot, Madras, India, During the Napoleonic Wars between France and Britain. Tippoo Sultan was defeated in Mysore in 1799 and as a result the Prince of Arcot was deposed....it was reconditioned in 1926, the seating worked by Miss L. Edwards*". The other label reads: "*We bought this chair in a House Auction in Highcliff and the following information was pinned underneath by the owner at that time...*"

Sadly, we have no direct provenance to support these labels (the chair being sold by a private individual who acquired it locally in recent years), but the overall dating and exotic story are feasible - particularly as the Chepauk Palace (official residence of the Nawab of Arcot from 1768-1855) was constructed by Paul Benfield (1742–1810) an English East India Company official, who was a close associate of Irish born British statesman Edmund Burke (1729 – 1797).

£3,000 - £4,000

109

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

80
A SET OF EIGHT EARLY VICTORIAN MAHOGANY DINING-CHAIRS BY GILLOWS

mid-19th century, comprising two armchairs and six side chairs, each with a curved tablet toprail above a horizontal splat and a red leather padded seat with brass close-nailing, on reeded tapering legs, the front legs with brass caps and castors stamped 'Cope & Collinson Patent', the front seat rail stamped 'GILLOW'
86cm high, 55cm deep, 47cm wide

£2,000 - £2,500

81
A PAIR OF REGENCY MAHOGANY WASHSTANDS, POSSIBLY BY GILLOWS
early 19th Century, with shaped and reeded galleries, bowl cut-outs and dummy drawers, on turned legs and castors, each 96cm high x 74cm wide x 57cm deep

£1,000 - £1,500

82
A GEORGE II WALNUT AND PARCEL-GILT MIRROR
mid-18th century, the rectangular plate in a moulded frame with scrolled cresting surmounted by an eagle with open wings, shaped apron beneath, 118cm high, 61cm.wide

£300 - £500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

83
A SET OF TWELVE LATE GEORGE III SATINWOOD ARMCHAIRS

with painted faux ebony decoration, with pierced back central rails, above a cane seat, on ring-turned tapering front legs, 86.5cm high; 54.5cm wide; 50cm deep (12)

£5,000 - £10,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

84
A GEORGE III MAHOGANY CHEST ON CHEST

with a dentil cornice, above two short and three long drawers, flanked either side by egg and dart moulding, the base, consisting of three drawers, also flanked by egg and dart moulding, terminating on ogee bracket feet,
126cm wide; 172cm high; 60cm deep

£500 - £1,000

85
A GEORGE II WALNUT ARMCHAIR

the shaped top rail, above a vase shaped central splat, scroll arms, the drop-in seat with later upholstery, on cabriole legs with shell motifs, terminating on pad feet, 97cm high; 67cm wide; 61cm deep

£300 - £500

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

86

A DUTCH MARQUETRY CHEST OF DRAWERS

late 18th century, the rectangular top with quarter veneer and crossbanding, above two short and three long drawers, all with floral marquetry inlay wishing ebonised panels, terminating on moulded bracket feet, 83 cm high; 98cm wide; 55cm deep

£300 - £500

87
A REGENCY ROSEWOOD AND BRASS BANDED DRUM TABLE

the circular top with tooled leather inset surface, above a series of eight alternating frieze drawers and faux drawers, on a faceted tapering column to outswept legs, with brass toes and castors,
75cm high x 92cm diameter

£400 - £600

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

88

A LOUIS XVI STYLE ROSEWOOD, ORMOLU AND FLORAL MARQUETRY CYLINDER BUREAU

late 19th Century French, with low gallery, the cylinder fall front inlaid with putti, cornucopias and urn, enclosing dark brown leather-lined slide, three real and three dummy drawers, three drawers under, on square tapered legs with ormolu sabots, 103cm high x 100cm wide x 59cm deep

£3,000 - £5,000

Each lot is subject to a buyer's premium of 30% inclusive of VAT @ 20%

89

A PAIR OF REGENCY ROSEWOOD CARD TABLES

early 19th century, crossbanded tops with scrolled leaf marquetry,
with similar panels to friezes and inlaid throughout with boxwood stringing,
both green baize lined, on twin turned columns, platform bases and scrolled feet,
76cm high x 91cm wide x 45cm deep

£500 - £700

Duke's
AUCTIONEERS SINCE 1823

GLOSSARY OF CATALOGUING TERMS

The auctioneers are always pleased to discuss individual lots with prospective purchasers prior to the auction and will provide condition reports on request. If you require clarification of any terms employed in the catalogue please do not hesitate to seek advice. The auctioneers are also pleased to discuss lots which may have been altered, repaired, or restored.

The term **basically** used in conjunction with a date (ie. basically 18th century) indicates that, in our opinion, the item may have undergone restoration, repair, or alteration. It also indicates that only an element of the piece may date from the period stated in the description. The absence of the term **basically** does not imply that an item is without restoration, repair, or alteration. The use of inverted comas around a word or phrase (**ie. "pearl"**) indicates that the piece, or object, may not be what it is purporting to be. (**ie. a simulated pearl**). If you are in doubt our specialists are available prior to the auction to offer guidance and advice.

With Chinese ceramics and works of art, if the catalogue states that the object in question bears a mark, but it does not state "and of the period" it indicates that we believe the lot in question may not date from the period suggested by the mark. Clearly, references to the colour of jade are subjective and again buyers are advised to inspect personally any items on which they intend to bid to ensure the colour meets with their expectation.

Care is taken to ensure that any statement as to authorship, attribution, origin, date and provenance is reliable and accurate, but all such statements of opinion and are not to be taken as statement or representations of fact. Hy. Dukes & Son reserve the right, in forming their opinion, to consult and rely upon any expert or authority reasonably considered by them to be reliable.

Descriptions of property in this catalogue do not always indicate condition, repair or damage. Buyers are earnestly advised to inspect personally any lot they intend to purchase. Weights and measurements are approximate and should be verified by intending purchasers

PAINTINGS, DRAWINGS AND PRINTS

A work catalogued with the forename(s) and surname or recognised designation of an artist is, in our opinion, a work by the artist, e.g.
NICHOLAS CHEVALIER

Attributed to NICHOLAS CHEVALIER
... in our opinion a work of the period of the artist which may be in whole or in part the work of the artist.

Studio of NICHOLAS CHEVALIER
... in our opinion a work by an unknown hand, which may have been executed in the studio of the artist.

Circle of NICHOLAS CHEVALIER
... in our opinion a work from the period of the artist and showing his influence.

Follower of NICHOLAS CHEVALIER
... in our opinion a work executed in the style of the artist but not necessarily by a pupil.

Manner of NICHOLAS CHEVALIER
... in our opinion a work executed in the style of the artist but of a later date.

After NICHOLAS CHEVALIER
... in our opinion a copy of any date after a work by the artist.

Signed/inscribed/dated NICHOLAS CHEVALIER
... in our opinion the work has been signed/inscribed/dated by the artist.

Bears signature/inscription/date
NICHOLAS CHEVALIER
... in our opinion the signature/inscription/date are probably not by the. hand of the artist.

The addition of a question mark after any of the cataloguing terms in the above glossary indicates an element of doubt.
The term 'ascribed to' may in certain cases be used to denote a traditional attribution based on style.
A work catalogued as 'School' accompanied by the name of a place or country and a date mean that in our opinion the work was executed at that time and in that location, e.g. Dutch School, circa 1700.
All reference to signatures, inscriptions and dates refer to the present state of work, i.e. as at the time of inspection for the purpose of cataloguing.

The use of onverted comas around the name of an artist, or date, in connection with a signature, or inscription (ie. signed "Nicholas Chevalier") indicates that the signature, or inscription, may have been added by another hand.

ARTIST'S RESALE RIGHT

From mid February 2006 living artists are entitled by law to receive a resale royalty each time their work is resold by or to an art market professional. From 1st January 2012 the Right has been extended to include sales of works by artists who have died within the last 70 years (following the existing term of copyright). Royalties will be payable to the families and beneficiaries of these artists. An art work must be resold for more than 1,000 Euros to qualify for the right. The rates payable are calculated as a percentage of the hammer price and are set out in a sliding scale from 4% to 0.25%. The charge is exclusive of VAT. The auctioneers reserve the right to pass all of the cost to the person buying the qualifying art work

Duke's
AUCTIONEERS SINCE 1823

CONDITIONS OF SALE

Duke's carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1 DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Duke's or its authorised auctioneer, as appropriate;
(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) "terms of consignment" means the stipulated terms and rates of commission on which Duke's accepts instructions from sellers or their agents;
(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.

2 BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;
(b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(c) Bidders shall be deemed to act as principals.
(d) Once made, no bid may be withdrawn.
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3 INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

4 THE PURCHASE PRICE

The buyer shall pay the hammer price together with a premium thereon of **25% plus VAT** on the premium at the rate imposed by law.

5 VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with an asterisk or double asterisk. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. *VAT payable at 5.00% on the hammer price and 20% on the buyers premium.

6 PAYMENT

(1) Immediately a Lot is sold you will:
(a) give to us, if requested, proof of identity, and
(b) pay to us the total amount due in cash or in such other way as is agreed by us.
(2) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.
(3) The Auctioneer may require a deposit of 5% of the hammer price immediately. If the buyer is unable to meet this requirement to the Auctioneer's satisfaction they reserve the right to cancel the sale immediately.

7 TITLE AND COLLECTION OF PURCHASES

(1) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(2) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.
(3) No purchase can be claimed or removed until it has been paid for.

8 REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(1) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller **and on our own behalf,** shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(a) to proceed against you for damages for breach of contract;
(b) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(c) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(d) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(e) to charge interest at a rate not exceeding *1.5% per month* on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(f) to retain that or any other Lot sold to you until you pay the total amount due;
(g) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(h) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(2) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9 THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

10 COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11 WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

12 AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13 TERMS OF SALE

The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the Lot.

14 DESCRIPTIONS AND CONDITION

(1) The Catalogue contains an Entry about each Lot. Each Lot is sold by its respective Seller to the Buyer of the Lot as corresponding only with that part of the Entry which is printed in bold letters and with any photograph of the Lot in the Catalogue. The remainder of the Entry, which is not printed in bold letters, represents Duke's opinion (given on behalf of the seller) about the Lot only and is not part of the Contractual Description in accordance with which the Lot is sold by the Seller.

(2) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
(3) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15 FORGERIES

Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16 GENERAL

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

(1) any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(2). Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
(3) Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
(4) Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.
(5) Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
(6) English law applies to the interpretation of these Conditions.

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CONDITIONS OF SALE (CONTINUED)

DEBIT AND CREDIT CARDS

Due to problems with fraudulent debit and credit card transactions payments over the telephone cannot be made for invoices totalling more than £500 unless the Buyers are known to Duke's. Payment can be made in person using a chip and pin number, bank transfer, cash up to £9,000, or cheque (allow six working days for clearance).

CHEQUES

The Auctioneers regret that they are unable to accept cheques in payment for purchases, except where arrangements have been made beforehand, well in advance of sale day.
Intending purchasers are asked to instruct their bank to contact the Auctioneer's bank (Natwest, 49 South Street, Dorchester) as early as possible, to confirm clearance in writing up to a stated maximum amount to ensure that a cheque will be accepted on sale day.
A Banker's Draft, a Building Society cheque or cash will be required to allow removal of goods on sale day. Purchasers may not otherwise remove goods until their cheques are cleared by the Auctioneers' bank.

LIVE BIDDING

Duke's Auctioneers offer an online bidding service via the-saleroom.com for bidders who cannot attend the sale. In completing the bidder registration on www.the-saleroom.com and providing your credit card details (unless alternative arrangements are agreed with Duke's Auctioneers) you: **1**. authorise Duke's Auctioneers, if they so wish, to charge the credit card given in part or full payment, including all fees, for items successfully purchased in the auction via the-saleroom.com, and **2**. confirm that you are authorised to provide these credit card details to Duke's Auctioneers through www.the-saleroom.com and agree that Duke's Auctioneers are entitled to ship the goods to the card holder name and card holder address provided in fulfilment of the sale.

Please note that any lots purchased via the-saleroom.com live auction service will be subject to an additional 4.95% commission charge + VAT at the rate imposed on the hammer price. Clicking the bid button is a commitment to buy.

THIRD PARTY LIABILITY

Any person or his personal property at or on the auctioneers premises, before, during, or after the auction, shall be deemed to be there at their own risk and will have no claim against the auctioneers in respect of any injury sustained, or accident which may occur.

IMPORTANT NOTICE TO BUYERS OF FURNITURE

All items are held at the risk of the Buyer. If they are not removed within 5 working days of the sale the Auctioneers will instruct a carrier to remove them to storage. The Buyer will be responsible for paying the aforementioned carrier all charges incurred and for making arrangements in advance for the removal of items from their store after payment of their charges on production of our reciept for the items.

IMPORTANT NOTICE TO BUYERS OF WILDLIFE MATERIAL

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife, including but not limited to, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone and certain species of coral, together with Brazilian rosewood, may require permits or certificates (e.g. a CITES permit) from the relevant regulatory agencies to be exported or imported. Prospective purchasers are also advised that some countries prohibit altogether the importation as well as exportation of such materials.

Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country.

Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered or protected wildlife material. The inability of a client to export or import property containing endangered or protected wildlife material is not a basis for cancellation or rescission of the sale.

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BIDDING FORM

I hereby instruct Duke's to bid the following amounts on the lots stated, without any legal obligation on their part. I agree that these bids are subject to buyers premium and VAT as applicable, and to the conditions of sale printed in the auction catalogue.

Name	Tel .....
Address	Mobile .....
.....	Signed .....
.....	Email .....

Lot No:-	£'s	Lot No:-	£'s	Lot No:-	£'s

Avenue Auctions
Telephone: (01305) 257544
Facsimile: (01305) 259953

The Fine Art Salerooms
Telephone: (01305) 265080
Facsimile: (01305) 260101

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